

The SL Arts and Life Magazine

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Breaking My Silence
by Flor Nachtigal

claudia222 Jewell
an interview with
Jami Mills

POETRY: julliesse/rust/daviau

ROMA by Harry Bailey



Editor's Note

by Deningun Parte

July @ r e z

Dear Friends,

Keeping an organization going in SL means coping with constant change, ever-shifting environments, time zones and real life pressures. This month the changes are more profound than at any other time in the history of rez. As a long time friend and founding member of rez, I have taken over the role of Editor in Chief from Deningun Parte, after spending most of a year as an onlooker. We are pleased that columnist and poet Jullianna Juliesse has rejoined the staff of rez after a period of absence. Sadly, this issue also marks the departure of our Art Director, Blue Tsuki, who gave rez its characteristic appearance and often witty graphic elements. I would like to take this occasion to thank Blue for his hard work and leadership on artistic issues and extend my best wishes for the future. Long-time writer, editor and photographer Jami Mills will be ably filling his shoes.

In this issue we tackle the ever-present issue of secret identities and gen-

der. I open the issue with my feature "Breaking My Silence", in which I describe the experience of a transsexual woman in Second Life. Poets Karli Daviau and Rosedrop Rust contribute the poems "Hey You!" and "Tutu", both of which build on the topic of gender and gender conflict.

Shifting focus, the perfect gentleman, Harry Bailey, reflects on summer reading and how to do it in Second Life in his column "ROMA and Library at Alexandria". On the subject of art, Jami Mills contributed an in-depth interview with installation artist claudia222 Jewell.

The issue is rounded out with "Fools", a piece of microfiction by Crap Mariner, and "Lifting the Veil", a poem by Jullianna Juliesse.

Enjoy!

Flor Nachtigal
Editor in Chief



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The SL Arts and Life Magazine



Breaking My Silence



by Flor Nachtigal

photos by Cat Boccaccio

Let me say this first: it has taken me two and a half years to get to this point. The point where I could write this, and I still went through a few weeks of writer's block before words would come. So, you'll understand the matter is close to my heart.

When we started rez magazine, we set out to cover Second Life culture, as many aspects of it as we could capture. And yet one phenomenon, central to SL culture, is shrouded in silence and secrecy, hard to talk about without pointing fingers and violating the SL TOS. I'm talking about SL residents using avatars of the gender other than their Real Life gender. In particular, men in female avatars. Their traces are everywhere, mostly on the RL tabs of profiles. Women will say they are voice verified; men will demand voice verification. Women will often demand the same from other women. We have groups out there that claim that having an avatar of the opposite sex is only acceptable if the RL gender is clearly stated on the profile. And we


have groups who claim that voice filters are weapons, and that they will voice verify their members via third-party services.

So, what's going on? I'm not sure if anyone knows exact numbers. I'm not bothering with estimates either. I think it's unknowable how many residents use avatars of the opposite sex. What I can say with confidence

If you get close to a woman 'played' by a man, is your sexual orientation called into question?

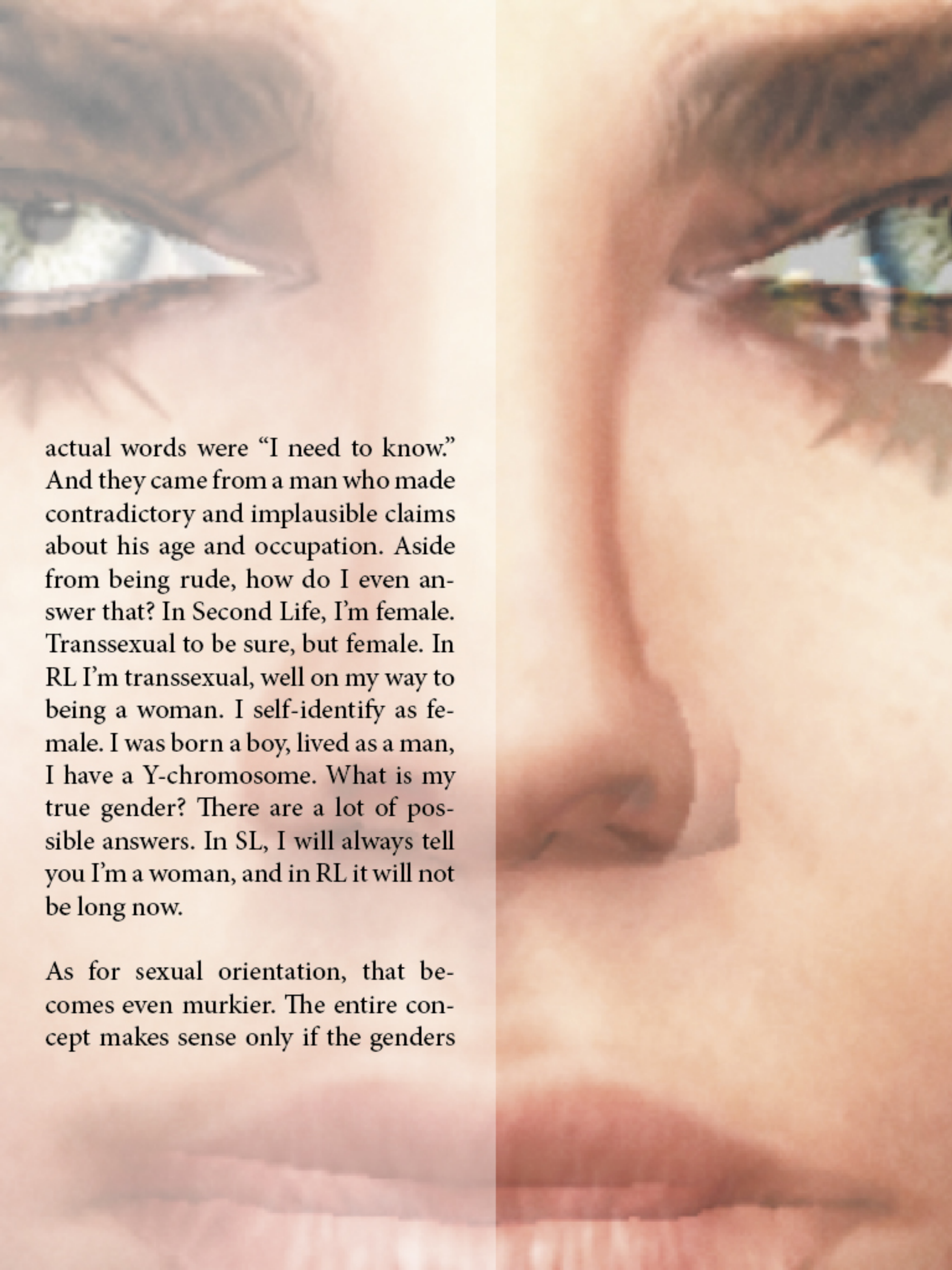
is that there are many, and I know more than my share. I know this because I started that way, a RL man with questions and doubts about his identity, behind a female avatar. Now, some 900 days later, the picture has changed. I'm a transsexual female in RL

and say so in SL – I have come out on my profile. I can't abide the silence anymore. We have to talk about this, and we have to talk about this as a huge problem. The huge problem is caused by another aspect of SL culture. I'll state it bluntly, not trying to hide my anger: Second Life is a meat market, where lonely men fuck bored housewives. There.



So we have creative, feeling, caring valuable people in our midst who are essentially asked to sew yellow stars onto their clothes, so that others, that very vocal majority, do not have to face their own fears. Like the weirdness of knowing that the person behind the avatar is not what the avatar suggests. The fear of intimacy. If you get close to a woman “played” by a man, is your sexual orientation called into question? Does that make a straight man gay, does it really turn a lesbian into a victim of male rape? Why this pressure?

In my personal experience, the pressure makes telling the truth a lot harder. I remember being asked point blank what my actual gender and sexual orientation was. I was not asked nicely; the



actual words were “I need to know.” And they came from a man who made contradictory and implausible claims about his age and occupation. Aside from being rude, how do I even answer that? In Second Life, I’m female. Transsexual to be sure, but female. In RL I’m transsexual, well on my way to being a woman. I self-identify as female. I was born a boy, lived as a man, I have a Y-chromosome. What is my true gender? There are a lot of possible answers. In SL, I will always tell you I’m a woman, and in RL it will not be long now.

As for sexual orientation, that becomes even murkier. The entire concept makes sense only if the genders

of both partners are unambiguously clear. If the genders are different, if a woman is attracted to a man, she's heterosexual. If a woman is attracted to a woman, she's a lesbian. Easy, so far. But I have seen avatars of at least four genders in SL, and that is before RL gender even enters the equation. So, the relationship between a woman and a shemale or a hermaphrodite is lesbian, heterosexual, or something else?

Because of my own history, I tend to think of RL men with female avatars as transsexuals in waiting. I certainly was, and I know of others who cannot or for some reason will not make the journey in

RL, but have a need to live this part of their identity. If such a transgendered woman is drawn to a man, how does sexual orientation feature? This question is not unique to SL; it plays out in RL in much the same way. There is an older school of feminists who think of transsexual women as homosexuals who mutilated themselves. Being transsexual myself, this notion makes

no sense to me whatsoever. To be a homosexual man, I have to be a man first, and I'm not. I have bought into being a woman to the full extent possible, in both RL and SL. Should I be drawn to a man, I would see it as a heterosexual relationship. How my male partner (whatever his RL gender) might see it, I can't tell. The same goes for attraction to women. Remember that I self-identify as female, with all the consequences that brings.

Transsexuals are simply men and women, albeit with somewhat unusual biographies.

Now here is the food for thought: Transsexuals in both worlds tend to be invisible. Like with gays and lesbians decades ago, some of the invisibility is due to discrimination. Some of my transsexual friends in RL prefer not to be known

as transsexuals in their communities for fear of discrimination. However much I dislike it, I have to admit that the discrimination is real and sometimes crippling. But unlike gays and lesbians, transsexuals don't usually aspire to lifestyles that are visibly different from the social norm. Once the physical transformation and the adaptation to living in the new gender



are complete, transsexuals are simply men and women, albeit with somewhat unusual biographies. This simple fact means that transsexuals are not terribly visible, often not even to each other. It also means that by the very nature of being transsexual, they are unlikely to speak out as loudly as gays and lesbians do. Instead, there is the danger that others speak for and about us, essentially robbing us of the right to define ourselves, the right to tell and interpret our own histories as we see fit.

For a long time my RL tab said “I tell my own story in my own time, and to people of my own choosing.” Even though I changed it, I still firmly believe I have that right. I’ve not come out to appease the bigots. The rea-

son I did come out and the reason I write today is simply to make this one point: we are here, in RL and SL. We are courageous, afraid, full of doubt and hope, creative, resilient, ambiguous, beautiful, clumsy, and a threatening enigma to those who don’t know us. Above all, we are many, and we are not going away.

Second Life is the place where we can live and explore this other, new identity in our lives, and for me it is also the place where I found wonderful friends who saw me through very dark times. It is time that the frightened majority acknowledged us. It’s not only us who have to question ourselves. All the rest of you do too.

body love

natural shapes
with skin included

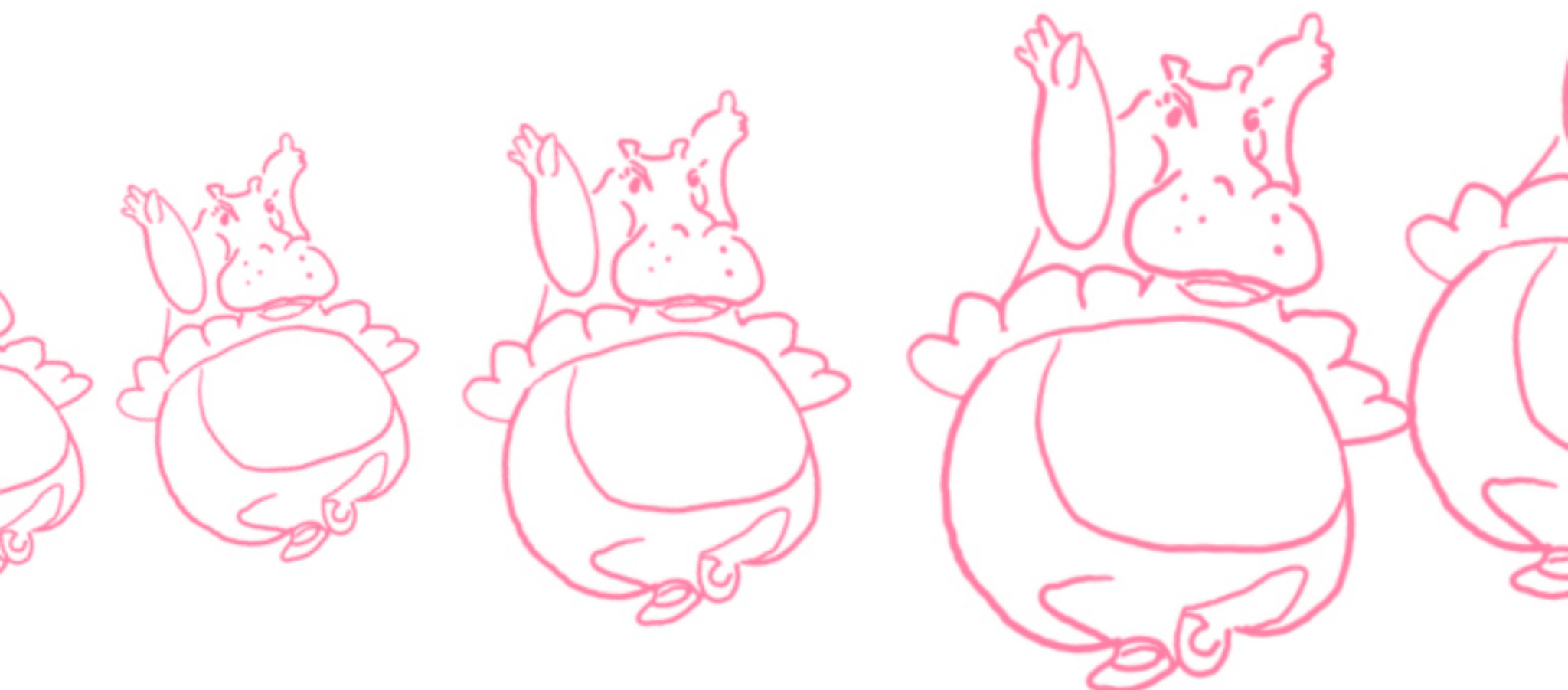
by Cat Boccaccio

My Secret Tutu

by RoseDrop Rust

I get home late and have to mess with lighting tech and cable.
Inside I know, that it is simpler with my secret tutu.
Sometimes the pressure gets to me, and I wonder if I'm able,
to do this without knowing that I have this secret tutu.

I can get cross, but then I giggle at my silliness,
but always there, and out of shot, is my pretty secret tutu
I feel that I can find the strength to get down to my business
when I am secretly comforted by my Disney hippo tutu.



Hey You!

by Karli Daviau

Hey You!
I want to live in my private world
Away from stress and strife
A life on line as a pretty girl
With a lovely second life wife

Our avatars would play and dance
No drama for us there
That is until we have a chance
To meet in life and share

Two anxious weeks to stew and fret
To ponder the right look
Hoping that our tete a tete
Proves we are not a fluke

Finally the day gets here
The long awaited when
And shocked surprise supplants the fear
Oh my god! We're middle aged men!



body



An exhibit of Second Life Ph

Now at Art Center Gualdo <http://s>

image



photography by Cat Boccaccio

url.com/secondlife/Gualdo/88/8/83



ROMA and the Library at Alexandria

by The Perfect Gentleman Harry Bailey

As we go into the heat of the summer, one of those important rituals most of us face - including this gentleman - is the choice of our Summer book, and the proper venue for enjoying the Summer reading experience. Something light that allows us to escape? Something deep and historical that sends us into a thousand pages of real or imagined historic venues, perhaps? And, of course, there is always the provocative romance novel to be considered!

Just as important, of course, is where we will escape to enjoy this novel. Now in that other life we experience from time to time, I have had the pleasure of disappearing into many novels in many amazing locales. I have read of Vampire detectives while sitting in the hidden tree house porch at my home.

I have explored the coasts and depths of Africa while relaxing on bench in New York's Central Park. And most wonderfully, I have read in search of lost Templar treasure while sitting on deck looking out over the beauty of Bali Hai along the coast of Bora Bora. Yet one amazing venue I have discovered exists in Second Life and takes me to an even more exotic and remote locale.

This fun and long lost historic place is the amazing Library of Alexandria in the Roma Sim. Very small, unique in its feel, including the cobra that slithers across the floor, and most of the time very secluded and quiet! I discovered this hideout several years ago as I explored the Roma sim. A sim that, by the way, is not only ancient by historical standards (set in the first few

hundred years of the Roman Empire), but also by SL standards, as it has successfully continued for well over five years now.

Each of the major buildings in the sim include markers that provide excellent notecards on the actual historic significance of that Roman building. Did you know from where the base word for “incarcerate” is derived? You will be amazed to find the answer in an ancient sewer in the sim - but alas! As no flying is allowed in Roma, take care lest you wander into the “Car-cera” next door.

Imagine putting on your toga and relaxing on a sedan couch flanked by scrolls and cabinets, and digging into that novel on Michelangelo you got for your last birthday. Perhaps you’re feeling guilty about enjoying yourself too much? In that case, dig out that tome you have on the European economy - and what better place to figure out Italian/Spanish/Greek/European finance than Roma!

But if you are intent on escaping that other life rumored to exist outside of SL, then lay down in your comfortable toga and dig into that 30,000 inven-

tory file you have really, really, I mean yes really this time, been meaning to organize, preen, and properly label. I mean it **is** the Library of Alexandria, and we have managed to live without it for well over a thousand years. And yes, while you’re at it, you can toss that old pre-2009 hair!

Be prepared for a pleasant surprise as you wander outside for some sunshine and a break from reading. You will be able to climb the stairs to view many historical sites but also to discover the sim’s historical museum that presents the life of Roma sim. From the first landing point up to the current Relay for Life team statistics (currently over 300,000 Lindens raised by one of the teams), it quickly becomes apparent that this sim is populated by lovers of history, and not barbaric Centurians. The historical exploration and attention to sharing knowledge is one of the wonderful aspects of SL that this gentleman truly appreciates, and history and knowledge are well presented in Roma.

When I first discovered this sim, they had scrolls of many wonderful fine works of literature. You clicked a scroll and suddenly you were read-

ing perhaps Lord of the Rings, or Shakespeare. The early collection really was amazing. Alas, I suspect that due to the onslaught of electronic books and readers, that option has been withdrawn. So when you head to the Library of Alexandria, remember to bring along your book.

And should you need to find a good book, then take a quick side trip to one of the many great lending libraries scattered around the world. Another great feature of SL (perhaps a matter for another month) is the amazing collection of Library catalogs one can find at the click of your mouse. Should you care to explore, allow some time and then begin your search at the main branch on Info Island, complete with helpful librarians to guide you along.

Never lose sight of the promises that Second Life can fulfill on any given day. Perhaps you shall run across this Perfect Gentleman in his less-than-perfectly-fitting-toga, lounging there with a wise owl perched on his shoulder. Should this happen, please



introduce yourself and be prepared to share tales of books and the worlds we have uncovered in our reading! One never knows - you might find me anywhere from the Hundred Acre Wood to The Weyrs of Pern! Please enjoy your Summer reading, well earned!



r e z

The Dubious Armoire

Smart desgins for ladies
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of the 1920s and 30s.

Viva la Glam, 231, 137. 25



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PHANTAS





MAGORIA

The Surrealist Art of claudia222 Jewell

Interview and photographs by Jami Mills



I've waited patiently to incorporate the word "phantasmagoria" into one of my articles, but nothing I've ever come across in Second Life has warranted its use. That is, until now. Claudia222 Jewell's latest mesh installation, "Spirit", which occupies an entire sim, is now open to the public at Art Screamer [<http://slurl.com/secondlife/Art%20Screamer/33/69/22>]. This ambitious work, sometimes garish and disturbing, but always compelling, is packed with forms reminiscent of her earlier work - a multitude of shifting phantasms (replete with self-referential images of Claudia herself) and sensuous alien plant forms populating a dream-like, primordial and seemingly hostile world. If you haven't yet experienced the fully-realized imaginings of a 3-D installation artist at the height of her powers, then I urge you to drop what you're doing (please finish this article first!) and take just one little peek. I know full well that, as with my last visit, a peek can turn into hours of blissful exploration.

The fine textures and attention to detail that have earned Claudia a well-deserved reputation as one of the most technically proficient 3-D installation artists in Second Life are on full display in "Spirit". Claudia is doing things with mesh technology that are simply breathtaking. And the fantasy-laden

imagery filling “Spirit” represents a continuing evolution of other themes first sounded in works like “Parallel Worlds” and “The Path”. I’m as curious as you must be to know what makes this brilliant artist tick. So, let me introduce you to the artist herself and let her words illuminate her unique work.

JM: Thank you for joining me today, Claudia. I know our readers will enjoy this opportunity to learn something about the artist behind your dazzling and original work. To get started, please describe for our readers your childhood and how and when art first enchanted you?

CJ: I was born in Melbourne, Australia to Swiss parents. We traveled around the world when I was three and a half. I have a strong visual memory. I always drew a lot, and not so much looking at things while I did. I remember my teacher asking my mother to come in because she was a little disturbed when she saw my drawing of me and my family. She expected that we would all draw squares with stick arms and legs, but I drew everything - even what they wore that day - the hair and shoes and real arms and legs. My mother was laughing for days. She was worried that I had done something wrong. So for me to work with my eyes and hands was always my world - the creating. No other thing ever got my full attention. I have been to many places, but I stay mostly in Amsterdam, Melbourne and Zurich. It’s my per-

sonal Bermuda Triangle. But I have other places I always go time and again. I call them stopovers :)

JM: So you’re a city girl at heart.

CJ: I think I like the idea of being in the more natural places now. It’s just common that when we are young we want to live fast in cities where we have all we need. To make a storm - and money too.

JM: You wouldn’t miss the stimulation of the city?

CJ: Yes. I like both, like we all probably do. Apartment in the city and a nice house in the country shared with loved ones. I think that’s a very basic dream we all have for the balance.

JM: One commentator has likened your work to that of another Swiss surrealist artist, H.R. Giger (of Alien fame). What were your earliest influences and do they still find their way into your current projects?

CJ: I think he was one. I used to love to draw with just a single pencil for hours and I came up with very similar shapes, I think due to the fact that the pencil is so small. It would have been different if I would have used markers, but the creaminess of pencils was just super to set the tone of things and go surreal and let intuition move me. H. R. Giger is very well known, but still somehow many say he’s

no artist. Maybe because he is just himself and doesn't really care much to fit in the scene of acclaimed artists there. I like that about him.

JM: He goes his own way.

CJ: He used cutouts from the metal industry to make all the patterns. It was an ingenious way to make details with whatever was around. In the end, for me creating should be a straight line from your mind and heart to the object we make. I am also more into just doing what I have to do, yes. I never really liked the '90s art scene. It was a weird time and I didn't want to be connected to art. There was a lot of money around. Many just used connections and did work in 20 minutes, talked about it a lot, and in the end, sold it to a friend of your parents, who invested in us like we were a pony in a race.

JM: Smiles. Like a commodity.

CJ: I can't say I admire that time. Now I think with the economy depressed, art is still a good investment, but people do buy things more because they like it, just in case it never makes money :) I think I spend too much time on paintings to sell them to a heartless person that puts them in a vacuum box for later.

JM: Art needs to be exhibited and enjoyed every day, I think.

CJ: I believe so too, when we count all sorts of art. I am more visual but many have music, dance, theater or other ways to express creativity. Some write. Without it we would be left to watch soccer and drink beer :)

*JM: *Laughs* You seem particularly enamored with the natural world, and especially with its various flying species...butterflies, dragonflies and your own fanciful airborne creations, some newly emerging from their cocoons. Does winged flight have a particular significance to you as a metaphor?*

CJ: Haha! I tried to make creatures like plants and insect mixed together. We overlook them, squish them, feel almighty, superior. But when I grew up, I studied them so closely. I crawled through forests and looked at them all and saw such beauty in them. Not many ever try to imagine how life would be in their position. We need to understand how life is for others in order to develop a personal bond. We don't care much as long as it's peeled and finely chopped on a plate. It's horrible for me the idea that we just raise animals in the most inexpensive way, just to eat them before they even reach maturity and never see nature. All this has a price. Our need for things that are cheap is a handicap. I hope we don't have many more scares and worries where we get sick eating cows that were fed dead ground up sheep. Quite sad, when we do not look



closely. That's why animals are very welcome in my mind. All of them. Even the ones that make some scream when they see them.

JM: Your work has an almost prehistoric quality to it, as if we've witnessed the very origins of some fantastical world. The forms are primordial and elemental. Almost everyone notes their "organic" nature. Some of the enormous dangling plants resemble the carnivorous Nepenthes (tropical pitcher plant) and others resemble its meat-eating cousin, the Venus Flytrap). Still others appear to have vaguely sexual cravings. They all compete for attention in a miasma of other animal, vegetable and mineral offerings, including the occasional green-scaled dragon. You create a world both menac-

ing and seductive. Should we be afraid as we wander around your art? Will the plant tendrils caress or strangle?

CJ: Haha! I think I never considered it art. That's more what others say. I prefer to say I create and learn. SL is such a neat world, filled with secret desires of people. I think for me it's quite natural to go in the opposite direction. I can't stand everything nice. I like to have the ugly parts and the beautiful parts mixed. It's a much stronger sensation we get from it. We remember it much more than just beauty. I avoided always making things that fit the wishes of people here. I would much more love it if they opened up and experimented here, instead of buying things they can't have in RL - if they went into their

subconscious minds and let go of conventions - experienced things where they can be sure no damage would happen to them. Sure, some will think I make scary things, but I maybe showed with the plant what most people fall victim to in SL. It was more a kind of parody. I base all I do on organic shapes. It's like an inner drive. I can't fight it. I am very into anatomical forms and organic shapes. No geometrics ever interested me or caught my eye. That's just a cheaper way for us to build in RL.

JM: There is little that is technological or "modern" about your worlds. Do you herald the digital revolution as a true advancement or a threat?

CJ: Good question. I never touched a computer until 2002, and I am still a social misfit. I refuse to use social platforms (besides here). I do worry about it, but I also embrace it. I try to understand how to use new media, like 3-D software to create. I am addicted to it. But deep down I think we can live in both worlds at the same time - be into nature and have a computer at home. It's always the way we use things. Like money, power, love. All can be potentially bad.

JM: Many of the characters populating your works are composites of humans and animals....centaurs and other half-human, half-animal creatures. Are they metaphors for the tension between our baser appe-

tites and more civilized behaviors, or do they represent for you the harmonious union of humankind and the natural world?

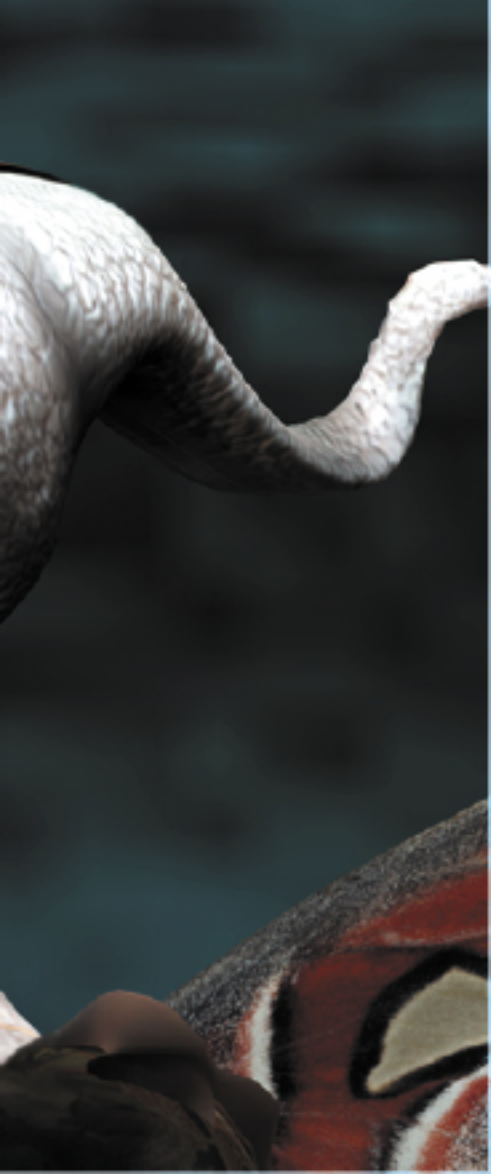
CJ: I think I've always done that. It makes me see creatures. I see loved ones in my paintings. I've done it many times. There is a lot of mythology also. It's hard to say the specific reason. I just wish we would associate more with other inhabitants in this world and understand we all need to make it work out. Like bees. See? We need them. I know they sting - I am even allergic to them - but I love them for that. I know without them, nothing would be fertile. There'd be nothing to eat for the animals we eat or us. It is a huge challenge to do their job :)

JM: The giant bumble bees scare me too.

CJ: Haha! Yes, they're loud ^^, but I find them kind of plump and cute. Haha ^^

JM: You created another world altogether in your segment of "The Path". Your structures reminded me of the Cambodian tem-





ples of Angkor Wat. For those readers who missed this amazing collaboration, "The Path" was an "exquisite corpse" work by some of SL's most prominent artists, Bryn Oh, Rose Borchowski, Desdemona Enfield, Douglas Story, Colin Fizgig, Maya Paris, Scottius Polke and Marcus Inkpen. How did you manage being part of a collab-

orative process like "The Path", and would you do it again?

CJ: I think I would. The group of people that did it was for me the whole reason. I love to work with others but do my own part. I admire all the others and we did very well. I encountered no arguments or any weirdness during the making. Everyone did their thing, and when I saw it all in a piece, I was amazed. It worked so well, showing so many different minds the character went through. Sure, I would work with all of them again one day when I consider to do more art-based things again. "The Path" was like working on a surreal dream with others - using my abilities to create an environment for a story character. When I make a play with others like "The Path", it is a little less emotionally driven - we focused

like a custom creator to gain a goal. But when we are free and just can let go, the deeper elements come out. I never speak about the meaning. I prefer it when people just feel something. That's better for me. We see what we want to see and we feel what we want to feel.

JM: *You have described your work as a "letting go of a long grieving, to let the spirits pass, and start new in peace". Your work stunningly explores themes of rebirth. The spirit of one character dramatically rises from its corpse in "Spirit". Do you draw on Eastern beliefs of reincarnation?*

CJ: I can't say I am a religious person, but I have an ethic, and an inner belief that we want them to go in peace. A dream is like an everyday tiny death for me. I drift off into another world in my dreams. It seems quite natural to me that death would be quite similar to sleep. I went to India alone when I was 18, and it made a deep impression on me, like time travel. There were so many different smells in the cities - some nice, some horrid. I learned they have different gods they pray to. They said one god is too busy to listen to all of our problems. I found it brilliant. I'm not sure, but I think I can't see it as a one-god thing. For me, all here is a wonder in itself. We just rarely notice things. Our lives are usually busy and we're always in need of time rushing from one appointment to the next. It's easy to forget that there is something else here



besides ourselves and the favorite shopping we think we need. For me, to create is like the opposite of consuming. Yes, I think seeing India broke my heart, made me scared, made me feel like in a fairytale, and made me just feel like I traveled into a totally different time. I've never felt it again that strong since. We call it adventure, because we were afraid and had big open eyes. But it was sure a trip I will never forget. Maybe we need hope, where our rational minds can't make up a good reason to keep on doing the hard life, but I realized that we accept what's normal to us, and in their system of belief, it is karma. Nobody demonstrates on the street for more rights. It is the acceptance of their destiny that was so different than what I've seen in Western cultures. I saw such beautiful people in rags, dirty brown walls with eaten away posters, but such a grace around them. It's hard to explain. It was mythical or magical. The feeling I brought back was incredible. It makes us see our normal life so differently.

JM: Your works are technically very sophisticated and you have successfully incorporated mesh elements into your recent work.

How do you find working with mesh and do you see it as the future of the virtual arts?

CJ: It is a dream come true for me, it really is. I did start with sculpts because I was told it's soon going to be mesh here, but I couldn't wait. Mesh has its trickiness. It's very hard to do all yourself from beginning to end and make it render okay here. We do have land impacts and no matter how much we like something, we do need to make sure it doesn't fill a sim too fast. I think that it enables us to have much more freedom to create here, to show how we work also. Many always use prefabricated sculpties. It was a format that was just useful in here. Mesh is a medium that's used in games, movies, digital media. I see it as a challenge; it is harder for me to make something I like. Technique is very much needed to do it well. And the programs aren't easy to understand either. But I am sure some, like me for example, will bloom in some ways. To see what they've made rigged inside here is an experience I wish for all to have. Compare it to making your own cake. The smell out of the oven - the choice how to decorate it. It's freedom. We all can go on building with prims or sculpties. Mesh is just an extra



that can enable some to get further into a new medium one day.

JM: Our readers would be very interested in the technical aspects of your work. Without revealing any trade secrets, what software and other technical tools do you use in your creations?

CJ: I use Zbrush most, but do retopo of my models in other software and uv unwraps. I felt like I was in an airplane cockpit at first, with all my bearings lost. After awhile, I saw more and more ways to understand the process. I still have so much to learn. I try to use Maya now also, and used Blender often for rigs and other parts. Blender is well documented and has many tutorials online made by users - very good ones - but it is a little hard for a creative person to be confronted with an interface that has too many words, numbers or terms they've never heard of. Now some free programs, like Sculptris, get people's passions into manipulating in a clay-style way. I made a notecard with some links for people that asked me. It's best to get free programs and just explore a little, and do step-by-step beginner tutorials, as silly as that sounds. It's the best

way to get a little understanding.

JM: Someone did about a 10-minute machinima of your work - to the soundtrack of Pink Floyd's "Shine On You Crazy Diamond".

CJ: Yes. That was jjccc, He's an artist himself. He did a few and he's great - so different. He made them and never told me a word until later after I had just seen them by accident. I couldn't make machinimas like the ones of my work here. They're amazing. Some even made songs themselves and were singing. I realized how much they had love for it that way. It was really nice to see it how they saw it. It becomes a new creation. I think like some write and some make machinimas. Others make content art, play SL gigs here or sell things. We see this virtual world differently than the way just visitors do. We all have a drive to make things better, in our ability. Also all the photographs. So many ways to create here. Even drama we can have here ^^ . Just no smell or touch. I love SL. It made me learn new things. Who knows what we'll do next year, but I do see why people like it here.

JM: As a prolific and successful virtual artist, what do you see as the future for virtual artists? Is the picture rosy or bleak?

CJ: It's up to us. I feel we have some tools. Who will use them and see them as a gift, time will tell. But I do believe that we will see better graphic rendering, better creations, and new ways to express. I hope one day to make a RL installation, using characters I made in a kinetic way. So visitors not familiar with virtual worlds can walk into a space and accidentally animate creatures on a screen with renderings I set. Much was not very easy for us to get experienced with making 3-D, but

SL is a great place to start to understand the basics of game or film-related methods and techniques. We probably would have always wondered how it's done. My favorites in SL are the ones who experiment and find ways to make something special. No matter what medium they prefer to use. We all try.

JM: The Lindens have been faulted for not supporting the arts enough in SL, but through the LEA (Linden Endowment for the Arts), which supported "The Path", they have made attempts to help artists. What more, if anything, do you think the Lindens could do to help nurture the virtual arts



community?

CJ: Umm, tricky question haha. I am not sure. I think we all try to make things here, no matter if it's called art or other names. Seeing all the LEA sims makes me feel that many have a place to make installations now, more than ever before. And amazing artworks all of them. I think it can be difficult for sim owners that always invited artists before, now that LEA is here. All have many sides, and it's difficult for me to say what's right or wrong. I hope all enjoy it and do the best as long as it's there. We will feel a missing spot

once it is gone again. I am super happy seeing my progress. I think as long as we love something we do with a full heart, it can make us so passionate that we get out of any dark hole that's left.

JM: Claudia, it has been such a pleasure to share your thoughts about your work and the SL art scene. I hope these insights will encourage our readers to explore "Sprit" and other of your works, for you truly are one of the shining creative lights here in SL. Thank you, Claudia. I hope we'll continue to enjoy your phantasmagoric delights for many years to come.



Jami Mills Photography



Lifting The Veil

by Jullianna Juliesse

On the sixth day,
I created you
in my mind's image,
wrapped you
in every dream I've ever had,
made you almost flesh.

As if from your rib,
I molded me,
to what you crave--
the darkest desire,
the quietest comfort,
a cipher, curled placidly at your feet.

You can be this for me,
and I can be that for you—
and on the seventh day, we rest.

But it was bound to happen.

We lift the veil--
shimmering, opaque
it kept our secrets
it was our armor,
perfected and hid us.

In this raw morning sun—
I stand before you
Examine your face,
curiously, sacredly
as if for the first time

the same, but no--
the halo
faded in this strange silence.

It should crack my heart,
It did at first
But this thirst
To know,
the new, the real ---
In wonder nonetheless
I tend these trees
In our fallen garden and

I am not running away.

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Fools

by Crap Mariner

Alexander Pope said that fools rush in where angels fear to tread, but I can't come up with a single place that an angel would fear to tread.

I've lived in some really bad places, and I've seen plenty of fools rushing around them.

But angels are supernatural, powerful beings. They serve God as his messengers and soldiers.

There's nothing here that an angel couldn't handle.

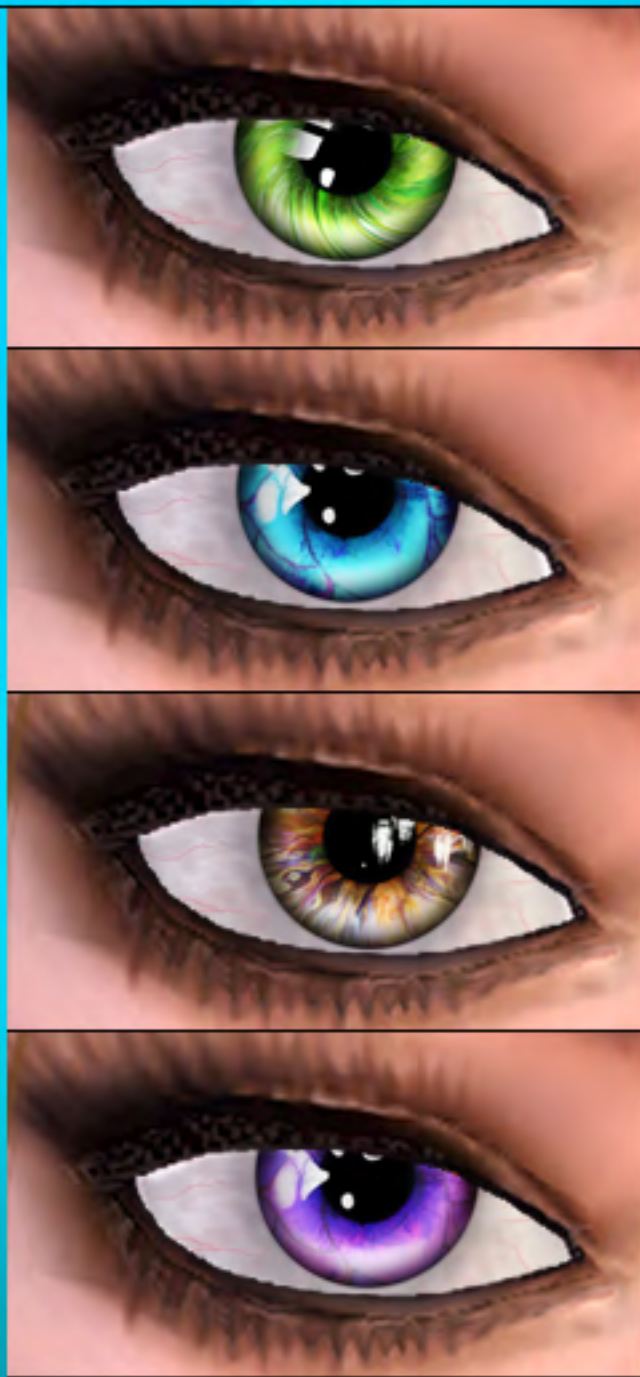
Why they don't, well, that's one of those Free Will arguments I won't get into.

Or perhaps it's all the power lines. They don't want to get their big white wings tangled in them.



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